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The Vasari Society

for the

1 of 2¹ **Reproduction of Drawings by
Old Masters**

SECOND SERIES

PART II

1921

THE OPPENHEIMER COLLECTION

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by Frederick Hall at the University Press

1921

The Vasari Society

For the Reproduction of Drawings by Old Masters

SECOND SERIES. PART II

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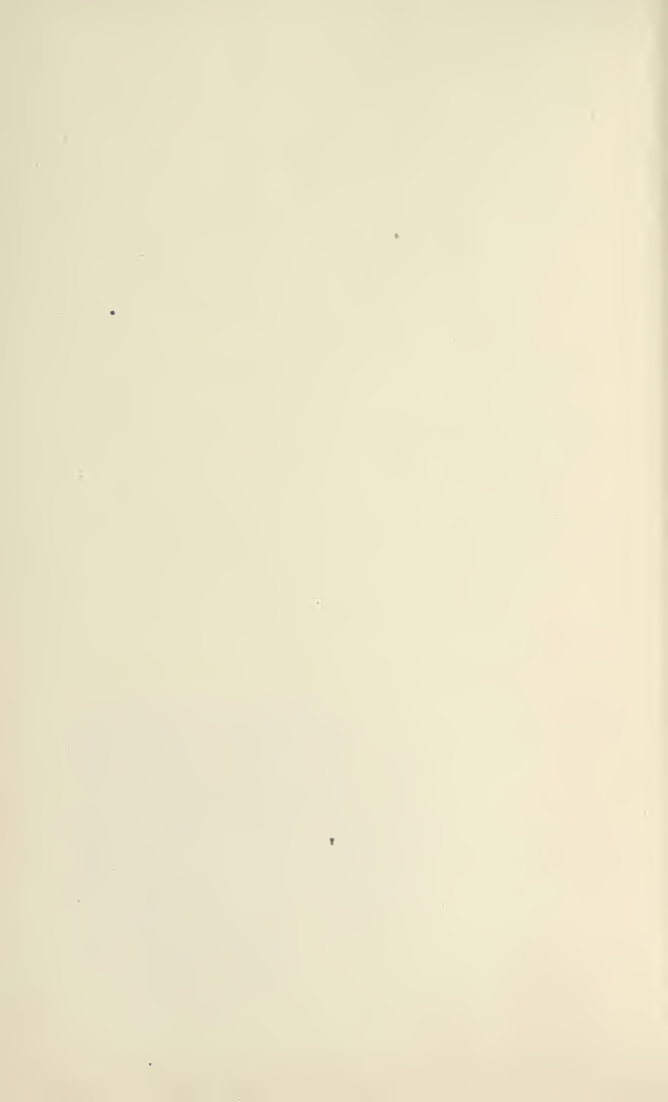
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NOTE

THE present Part is the first which the Vasari Society has devoted to a particular collection, and it is fortunate in being able to draw so largely on the riches of the finest existing private collection of Old Master Drawings in England. The collection has been formed entirely by Mr. Henry Oppenheimer during the last twenty years; the dispersal of the Heseltine Collection in 1912 offered a unique opportunity for its increase, and most of the great collections sold in London during recent years, e.g. the Lansdowne, Northwick, Pembroke, and Poynter drawings, have contributed important examples. The Committee desires to express its thanks to Mr. Henry Oppenheimer for permission to reproduce his drawings, and for his ready co-operation in facilitating the Society's arrangements.

The right of re-publication of the drawings is reserved, subject to application to the Committee, to be made to the Hon. Secretary. But as the object of the Society is to facilitate genuine study, the Committee will welcome all such applications from real students.

The reproductions have been executed in collotype by the University Press, Oxford.

1.

ATTRIBUTED TO FRANCESCO COSSA

STUDY FOR A SAINT, OR FOR A VIRGIN IN AN
ANNUNCIATION

Collection of Henry Oppenheimer, Esq. Pen and sepia, and
sepia wash, on vellum. 20.9×7.9 cm. ($8\frac{3}{8} \times 3\frac{1}{8}$ in.).

This interesting drawing—probably a fragment either of a composition of the Madonna and Child with Saints, or of an Annunciation—has been ascribed to Francesco Cossa; and although it does not seem possible quite definitely to confirm this attribution, the drawing may well be by an artist of the Ferrarese School very close to Cossa. The quality of draughtsmanship would in some ways seem to indicate the hand of an engraver.

T. B.

2.

RAPHAEL

(b. 1483; d. 1520)

STUDY OF A MALE FIGURE PLAYING A VIOLIN

Collection of Henry Oppenheimer, Esq. From the Conestabile
and Heseltine Collections. Silver point on greenish tinted
paper, with broad curves of bluish tint. 29×19.8 cm.
($11\frac{3}{8} \times 7\frac{3}{4}$ in.).

The subject has been called an *Apollo*, and this nude figure is certainly reminiscent of the Apollo in the little picture of *Apollo and Marsyas*, now generally attributed to Perugino, in the Louvre, and, in its more gracious aspects, of the Apollo in Raphael's *Parnassus* in the Vatican. But the pose of the figure and the rapt expression of the face render it more probable that it was a study for an Angel in a *Coronation of the Virgin*, or some similar subject.

It was attributed to Perugino by Mezzanotte in 1836, again in the Conestabile Catalogue of 1872, and it is accepted as his by Dr. Fischel, but I hesitate to think that the case is proven by which drawings of the sensitive touch and gracious beauty of the present example are by Perugino, and not by Raphael. Pictures by Perugino in which Angels playing instruments occur in similar attitudes are the *Ascension* (Borgo S. Sepolcro), the *Virgin in Glory* (Florence, Academy), and the *Assumption of the Virgin* (Florence, Annunciata), while Dr. Fischel rightly draws attention to the resemblance it bears to the same master's treatment of *St. Sebastian* (e.g. at Panicale).

But it seems to me equally probable that it was a study by Raphael for his *Coronation of the Virgin* of 1503 in the Vatican, though there is certainly more motion in the pose of his figures than in the drawing and the Perugino Angels. Other studies for this subject, admitted by Fischel as by Raphael, are in Oxford, Lille, and the British Museum (Fischel, *Raphaels Zeichnungen*, I. 18, 19, 21, and 22). The acceptance as Raphael's of some of the most attractive designs related to Perugino's picture may lead one in certain instances to regard the young pupil as the inspirer of the old master: and Dr. Fischel has made a strong case in combating that view and reclaiming for Perugino drawings touched with a freedom of hand that one had little suspected from the lighter and more mannered drawings usually ascribed to that master. But the earlier theory has at least the support of Vasari's tradition, and, in spite of his readiness to turn a pretty tale, a contemporary's improbable story is often nearer the truth than a later-day logic.

A. M. H.

A. Mezzanotte, *Della Vita de Pietro Vannucci*. Perugia, 1836, p. 198.

G. C. Conestabile, *Catalogue descriptif des anciens tableaux et dessins appartenant à Monsieur le Comte Scipion Conestabile della Staffa*. Perugia, 1872, p. 44, No. 13.

Original Drawings by Old Masters of the Italian School, forming part of the Collection of J. P. H(eseltine), No. 35.

O. Fischel, *Die Zeichnungen der Umbrier*, Berlin, 1917, No. 95 (Perugino).

A. Venturi, *Per Raffaello. Disegni inediti della Raccolta Oppenheimer di Londra e della Biblioteca Reale di Windsor*. L'Arte, 1921 (XXIV, p. 49).

3, 4.

ANDREA DEL SARTO

(b. 1486; d. 1531)

3. STUDY FOR ST. JOHN THE BAPTIST

Collection of Henry Oppenheimer, Esq. From the Lechevallier-Chevignard and Heseltine Collections Red Chalk.

31.5 × 18.7 cm. ($12\frac{3}{8} \times 7\frac{5}{16}$ in.).

A Study for the St. John in the fresco of the *Baptism of the Multitude*, completed in 1517, in the Chiostro dello Scalzo at Florence.

4. STUDIES OF HANDS

On the reverse of the same sheet.

T. B.

Berenson, *The Drawings of the Florentine Painters*, I, p. 280, II, p. 8, No. 137; Knapp, *Andrea del Sarto*, Bielefeld and Leipzig, 1907, p. 135; *Original Drawings by Old Masters of the Italian School, forming part of the Collection of J. P. H(eseltine)*. Privately printed. London, 1913, No. 2.

5.

ANDREA DEL SARTO

(b. 1486; d. 1531)

HEAD OF A BOY

Collection of Henry Oppenheimer, Esq. From the Lankrink, Warwick, and Heseltine Collections. Black chalk.

26.5 × 21.6 cm. ($10\frac{3}{8} \times 8\frac{1}{2}$ in.).

As pointed out by Mr. Berenson, this is a study for the head of 'S. Giovanni fanciullo che ride' (Vasari) in the fresco of the *Virgin and Child with the Infant St. John* painted by Andrea del Sarto in an open-air shrine outside the Porta à Pinti at Florence—a fresco now destroyed, but known from several old copies, one, a drawing in the Albertina, reproduced by Knapp, *Andrea del Sarto*, p. 57. In a preliminary design for the composition, formerly in the Heseltine Collection, now in the British Museum, the head of St. John differs from that in this drawing and the finished version.

T. B.

Berenson, *The Drawings of the Florentine Painters*, I, p. 284, note, and II, p. 8, No. 139; Knapp, *Andrea del Sarto*, Bielefeld and Leipzig, 1907, p. 135; *Original Drawings by Old Masters of the Italian School, forming part of the Collection of J. P. H(eseltine)*. Printed privately. London, 1913, No. 4. Exhibited at the Grosvenor Gallery, 1877-8, No. 554.

MICHELANGELO

(b. 1475 ; d. 1564)

TORSO OF A MAN

Collection of Henry Oppenheimer, Esq. From the Lempereur, W. Sharp, and Heseltine Collections. Pen and sepia, and red chalk. 23.6×20.8 cm. ($9\frac{1}{4} \times 8\frac{3}{8}$ in.).

On the reverse of this superb drawing is a red chalk study of a figure in similar position, and a study of legs. We can detect the artist in the very fact of realizing and memorizing the pose he has given to the Christ in the Church of the Minerva at Roma. The pen workmanship is of that type which we associate with Michelangelo's earlier manner ; it is in close, rapid strokes which almost suggest the direction of the sculptor's chisel over the surfaces of the form.

C. R.

Exhibited at Burlington House, Old Masters, 1879, No. 261. *The Athenæum*, March 8, 1879 ; J. A. Symonds, *Life of Michelangelo*, London, 1893, I, p. 360 ; K. Frey, *Sammlung ausgewählter Briefe an Michelagnolo*, Berlin, 1899, p. 187 ; K. Frey, *Die Handzeichnungen Michelagnolos*, Berlin, 1911, Nos. 36 and 37 ; B. Berenson, *The Drawings of the Florentine Painters*, I, p. 201, II, p. 93, No. 1543 ; *Original Drawings by Old Masters of the Italian School, forming part of the Collection of J. P. H(eseltine)*. Printed privately. London, 1913, Nos. 7 and 8.

CORREGGIO (ANTONIO ALLEGRI)

(b. about 1494 ; d. 1534)

STUDY OF A PUTTO

Collection of Henry Oppenheimer, Esq. From the Lawrence and Heseltine Collections. Red chalk. 18×10.5 cm.

($7\frac{1}{8} \times 4\frac{1}{8}$ in.).

The attitude, gesture, and upward look of the boy suggest that this delightful drawing was intended as a study for a religious picture ; one of those compositions of ecstatic and

adoring figures round whose knees such naked children as this are made to nestle, supporting the hem of a saint's garment (as here perhaps), or making believe to buoy up a floating form upon a cloud, with a child's charming eagerness to enter into the appropriate solemnity of the scene. We may connect this study, therefore, with the putti of the cupola of S. Giovanni Evangelista at Parma rather than with those more sturdily engaged and pagan groups which fill the ovals in the enchanting ceiling at the Camera di San Paolo.

L. B.

8.

LUINI

(Working by 1512; d. 1532)

PORTRAIT OF A LADY

(PROBABLY IPPOLITA SFORZA)

Collection of Henry Oppenheimer, Esq. From the Lord de Lisle and Heseltine Collections. Black chalk, touched with white.

37.2 × 26.5 cm. (14 $\frac{5}{8}$ × 10 $\frac{3}{8}$ in.).

The success with which this noble drawing was rejuvenated by the late Mr. S. W. Littlejohn, one of the British Museum mounters and restorers, only a few months before his death at the front, may be judged by a comparison with the reproduction in Mr. Heseltine's little volume quoted below. In his note on the drawing, Mr. Heseltine, after recording a previous attribution to Boltraffio, rightly points out its affinity to the portrait of Ippolita Sforza Bentivoglio (wife of Alessandro Bentivoglio) in the fresco by Luini in S. Maurizio at Milan (about 1522-4).

T. B.

Luca Beltrami, *Luini*, 1911, p. 357; *Original Drawings by Old Masters of the Italian School, forming part of the Collection of J. P. H(eseltine)*. Privately printed. London, 1913, No. 24.

TITIAN

(b. 1477 (?); d. 1576)

LANDSCAPE WITH A FAUN

Collection of Henry Oppenheimer, Esq. Pen and sepia.
 18.9 × 20.7 cm. ($7\frac{7}{8} \times 8\frac{1}{8}$ in.). From the Paul Sandby,
 Esdaile, James, and Heseltine Collections. Exhibited
 at the Burlington Fine Arts Club, Later Venetian
 Exhibition, 1914, No. 59.

A very beautiful drawing of the class usually attributed to Titian. It is undoubtedly by the same hand as the *Castle on a Rock* in the British Museum (Vasari Society, I. 13), which has not passed without question as a work of Titian, and may be by Domenico Campagnola. In general the drawing, particularly of the figures, is less mannered in shading and modelling than the certainly authentic examples of Campagnola, and I am inclined in consequence to keep to the old attribution until further proof is forthcoming. The more certain drawings of Titian, e.g. the *St. Hubert* in the British Museum, are freer and more vigorous in style, but many drawings in the tighter manner of handling line, e.g. a *Pastoral Scene* at Chatsworth (reprod. S. Arthur Strong, plate 59) bear such nearly contemporary attributions to Titian that one hesitates to dogmatize.

A. M. H.

GIOVANNI BATTISTA TIEPOLO

(b. 1696; d. 1770)

STUDY OF A GATEWAY LEADING INTO A YARD

Collection of Henry Oppenheimer, Esq. From the Collection of the late Sir Edward J. Poynter, P.R.A. Drawn with the pen and brush in sepia, with sepia wash.

17.1 × 28.4 cm. ($6\frac{1}{8} \times 11\frac{1}{8}$ in.).

Though little known even to students of Tiepolo, several drawings of this type exist. They are accurate sketches from nature of buildings, mostly villas and farms in full sunlight, evidently made for the purpose of acquiring facility in handling strong lights and shadows, in which the master attained such extraordinary skill. All were obviously done with extreme rapidity. The paper is of various sorts. Some of the outlines may have been made with the pen, but most are brush work. The surfaces in shadow are given with simple washes, the depth of shade being indicated almost always by the tone of the wash alone without hatching. In this power of precise modulation of tint without either exaggeration or monotony, Tiepolo stands perhaps alone with Rembrandt, of whom this group of drawings is curiously reminiscent. But whereas Rembrandt's farms are always represented in co-ordinated space as incidents in complete compositions, the Tiepolo sketches are merely detached studies. Though such farm buildings are a familiar feature in Venetian pictures from early times, it does not appear that Tiepolo ever introduced them into his finished works.

The present drawing was formerly in the collection of Sir Edward Poynter. Several similar drawings appeared in a sale at Sotheby's, July 3, 1918, as from the Legros Collection, one bearing a probably authentic signature. No sketches of this kind were known to Eduard Sack, whose elaborate monograph appeared in 1910.

W. B.

Other collections in which the rare drawings by Tiepolo of the same class are found are those of the British Museum, Mr. William Bateson, F.R.S., Mr. Charles Ricketts and Mr. Charles Shannon, R.A., and Mr. G. Bellingham Smith. Ed.

11.

MEMLING

(b. about 1430 ; d. 1495)

PORTRAIT OF A MAN

Collection of Henry Oppenheimer, Esq. From the Locker-Lampson Collection. Silver point on prepared paper.

14.1 × 10.9 cm. ($5\frac{1}{2} \times 4\frac{1}{4}$ in.).

This drawing, which has been ascribed, with some show of probability, to Memling himself, is at any rate an exquisite and typical example of Flemish portrait drawing of the last quarter of the fifteenth century. It is obviously a drawing from life, no doubt a preliminary study for a picture. The pose and the upward look of the eyes are slightly reminiscent of Dirk Bouts's portrait of a man, dated 1462, in the National Gallery, but the resemblance is hardly sufficient to suggest any connexion between the two.

A. E. P.

12.

PIETER BRUEGEL THE ELDER

(b. 1525 ; d. 1569)

THE KERMESSE AT HOBOKEN

Collection of Henry Oppenheimer, Esq. From the Collection of Sir Kenneth Mackenzie, Bart., of Gairloch (Sale,

Sotheby's, February 15-16, 1921, lot 216).

Pen and bistre. Signed: '1559 | BRUEGEL'.

26.5 × 39.4 cm. ($10\frac{3}{8} \times 15\frac{1}{2}$ in.).

A first-rate example of Bruegel's witty delineation of contemporary life, full of amusing incidents and keenly observed gestures, from those of the man staggering under a heavy statue of a bishop in the religious procession at the top to those of the three ducks greedily exploring the mud at the bottom on the right.

The title of the drawing is known by the contemporary engraving done from it in reverse by an anonymous engraver (R. Van Bastelaer, *Les Estampes de P. Bruegel l'Ancien*, 1908, No. 208), published first by Bartolomeus de Mumpere and later by Jan Galle. The engraving contains Bruegel's name, but not the date. The inscription on the large flag hung out from a window on the right of the engraving is, 'Dit is de Gulde van Hoboken'. The words which follow this in the original inscription on the drawing are not engraved. The drawing has been somewhat cut, especially at the top, where the engraving shows more of the trees and the church tower and the pointed top, surmounted by a cross, of a smaller round tower. The upper corner on the right has been made up. The engraving is much inferior to the original in the rendering of detail.

C. D.

13.

RUBENS

(b. 1577 ; d. 1640)

THREE STUDIES OF MEN'S HEADS

Collection of Henry Oppenheimer, Esq. From the Lankrink, Richardson Sen., Hudson, Reynolds, Laurence, and C. S.

Bale Collections. Black chalk. 35.4 × 26.3 cm.

($13\frac{1}{8} \times 10\frac{5}{16}$ in.).

Probably studies for one of the several paintings of the *Assumption of the Virgin* done by Rubens about 1620 (see A. Rosenberg, *Rubens*, 'Klassiker der Kunst', Stuttgart, 1905, pp. 175, 193, and 205). In the attitude of one Apostle leaning on another's shoulder it is most reminiscent of the picture in Vienna. The same model as the young man lower l. appears in numerous pictures of about this period.

A. M. H.

RUBENS

(b. 1577; d. 1640)

LANDSCAPE

Collection of Henry Oppenheimer, Esq. Pen and sepia and watercolour. 23.7 × 48.8 cm. ($9\frac{5}{16} \times 19\frac{1}{4}$ in.).

A very beautiful example of Rubens's landscape drawing of his earlier period, in which he was working with the same materials and somewhat in the manner of Jan Bruegel the elder, who assisted him in the landscape of his paintings. In the landscape drawings of the latter part of his life, after his settlement at the Château of Steen in 1635, where most of his landscape paintings were done, Rubens seems to have used chalk and body colour more than the pen and wash. In the lower l. is written *P. P. Rubens*, probably the artist's signature. On the reverse is an inscription in the artist's hand, 'Dits de hoeve bij de buythoeve 1609' ('This is the farm by the buitenhof'), the buitenhof being the castellated gateway to a château approached by the bridge over the moat. The drawing is closely related in style to another in the Malcolm Collection, British Museum (J.C.R. 581), of a farm-yard, which bears the same signature, and a similar inscription and the same date on the reverse. The buildings seen are not the same, but they might be different parts of the same farm, the Museum example showing a large farm-yard, possibly at Deurne, near Antwerp (as seems indicated in the inscription). A third drawing of a farm, similar in character, in Berlin, bears another inscription by Rubens on the reverse describing it as near Roggeveld, which is on the road between Deurne and Wijneghem, near Antwerp.

A. M. H.

REMBRANDT

(b. 1606 ; d. 1669)

CHRIST BEFORE CAIAPHAS

Collection of Henry Oppenheimer, Esq. From the Coningham (?) Collection. Pen and sepia. 20.5×18.7 cm.
($8 \times 7\frac{5}{16}$ in.).

A powerful example of Rembrandt's drawing, probably belonging to the middle period of his activity. In style of drawing and the type used to represent the Christ, it is comparable to the *Christ before Pilate* in Stockholm (H. de G., 1557; reproduced in Kruse, *Teckningar i National Museum, Stockholm*, II. 2). A tendency to right-angles in the figures, and a single line for the brow, are characteristics which were exaggerated into mannerisms by Philips de Koninck.

A. M. H.

16.

WOLFGANG HUBER

(b. about 1490 ; d. 1553)

PORTRAIT OF A MAN

Collection of Henry Oppenheimer, Esq. From the Sir W. W. Knighton and Heseltine Collections. Coloured chalks.
With a genuine date 1522, and a false monogram of Dürer. 28×21.7 cm. ($11 \times 8\frac{1}{2}$ in.).

A reproduction in monochrome, and on a reduced scale, can give only an imperfect idea of this most impressive drawing, which shows one side of the varied talent of the Passau master at its very best. It is one of the many fine portrait drawings of the German school of this date that are extant.

C. D.

[Published on a small scale in the privately printed volume, *Original Drawings chiefly of the German School in the Collection of J. P. H(eseltine)*, No. 26, where it was described as a portrait of Martin Luther by Huber.]

ADAM ELSHEIMER

(b. 1578; d. 1610)

TWO RABBIS CONVERSING

Collection of Henry Oppenheimer, Esq. Drawn with the brush in sepia. 32.1×19.5 cm. ($12\frac{5}{8} \times 7\frac{5}{8}$ in.).

A splendid example of Elsheimer's bolder and broader style, exceptionally large in scale.

C. D.

CLAUDE

(b. 1600; d. 1682)

THE PALAZZO CHIGI AT ARICCIA

Collection of Henry Oppenheimer, Esq. From the Dimsdale, Lawrence, Coningham (?), Wellesley, and Sir James Knowles Collections. Pen and sepia and sepia wash. 27.4×41 cm. ($10\frac{3}{4} \times 16\frac{1}{8}$ in.).

This drawing raises an interesting problem of topography. It has long been known as 'the Gate of Genazzano', this on the strength of an inscription in Claude's own hand, visible in the upper left-hand corner, but unfortunately considerably mutilated. It seems, however, that it should be read 'Vue de la reche du coté de gancane'. The last word is quite unmistakable, and it seems more natural to interpret it as 'Genzano' (in the Alban mountains) than as 'Genazzano' (in the Sabine mountains). 'La reche' is probably French of Claude's own invention for La Riccia (or Ariccia), the little town between Albano and Genzano. As a matter of fact, the great palace seen in the drawing bears considerable resemblance in its general configuration to the Palazzo Chigi (formerly Savelli) at Ariccia, though only an investigation *in situ* could determine if the identification here

put forward is correct. These topographical considerations of course in no wise exhaust the interest of the drawing, which, indeed, for largeness of design and effective massing and contrasting of light and shade—combined with great delicacy and sensitiveness—occupies a very distinguished position among Claude's drawings.

T. B.

Dr. Borenus's identification has happily been authenticated by Dr. Thomas Ashby, Director of the British School of Rome, who writes that it is the Palazzo Chigi from the Rocca di Papa road, i.e. from the back. The arch at the beginning of that road, looking back towards the village, is seen on the left. At that time the route from Rome to Naples did not pass through Ariccia, but by Marino to Velletri, keeping above and behind Nemi. It was only Pius VI who brought it through Ariccia. The old Via Appia runs in the valley below.

Mr. A. P. Oppé has pointed out the attribution to Poussin in an old hand in the upper r. of drawing, and raises the question of the authorship of a group of drawings in similar style: (1) *The Temple of Vesta*. British Museum. Pp. 4-70. Attributed to Poussin; (2) *Buildings in Rome*. Christ Church, Oxford. Old attribution to Poussin. Reproduced in Colvin, *Oxford Drawings*, III. 34, and C. F. Bell, *Drawings by the Old Masters in the Library of Christ Church, Oxford*, 1914, pl. 92; (3) *Italian Buildings*. Albertina. Reproduced by Braun, 1067. Old attribution to Poussin.

On the other hand, even granting the possibility of the present drawing being by Poussin, the mixture of French and Italian (characteristic of Claude), and the manner of writing, e.g. different form of *h*, are at variance with Poussin's autograph (e.g. several letters in the British Museum MS. Department). M. Louis Demonts, of the Louvre, has also kindly written me his criticism, which adheres to the attribution of the present drawing to Claude (regarding Nos. 1 and 2 cited above as also by the same master), while suspecting that No. 3 and certain other landscape drawings in the Albertina may be by Pierre (Jean?) Lemaire (called Lemaire-Poussin) (1597-1659), who was a close follower, as well as a copyist, of Poussin in Rome.

ED.

19.

GOYA

(b. 1746; d. 1828)

ANGLERS UNDER A ROCK

Collection of Henry Oppenheimer, Esq. From the Fairfax
Murray Collection. Brush sketch in sepia.

19.5 × 13.5 cm. ($7\frac{5}{8} \times 5\frac{1}{4}$ in.).

The chances which control the preservation of painters' sketches and studies have, so far, deprived us of early examples by Goya. The style of this design classes it with something like certainty within the period when he executed the *Disasters of War*. The writing on the paper below the wash in the upper part of the composition is not a comment on the design itself, as is sometimes the case with Goya's sketches.

C. R.

Dr. H. Thomas has deciphered the inscription beneath the wash with sufficient certainty to indicate its character. It contains a record of transactions relating to a government loan between June 1 and July 1, 1799, and is probably a leaf from an account book. There seems no definite reason to regard it as in Goya's own hand (cf. an autograph letter of 1803, reproduced in V. von Loga, *Goya*, Berlin, 1903, p. 76), and the date merely adds a *terminus a quo*.

ED.

ALEXANDER COZENS

(worked from 1742; d. 1786)

LANDSCAPE WITH A BRIDGE

Collection of Henry Oppenheimer, Esq. Drawn with the brush
in ink and lamp-black on thin varnished paper.

23.9 × 38.8 cm. (9 $\frac{3}{8}$ × 15 $\frac{1}{4}$ in.).

The drawing is executed in the ink fortified with lamp-black, and on the paper made transparent with turpentine varnish, which Cozens prescribed for use in tracing from his 'Blots'. Drawings from blots, however, would retain no indication of their origin, and there is every reason to think that those details of technique were not confined to his work in this process. The extreme simplicity of the main composition might have suggested that it was intended for a drawing copy—the evidence of the Wrest Park Collection, indeed, points to his having given lessons to the family—were it not that the mount and the inscription upon it, 'Cozens delin:' are not Cozens's own but in the style and handwriting of one of the collectors of the Wrest Park drawings towards the end of the eighteenth century. But the simple composition can be quite adequately explained, on intrinsic grounds, as a vehicle or foil to the elaborate and subtle effects, in mass and detail, of light and shade. These are heightened by the contrast between the cool greys and dead blacks of the ink, and the warm tone of the varnished paper. Of course the luminosity of atmosphere and variety of pattern which result from the contrasts of tones, are to some extent lost in the reproduction.

A. P. O.

For Cozens's method of composition by 'Blots', see A. P. Oppé, *Fresh Light on Alexander Cozens*, *Print-Collectors' Quarterly*, VIII, p. 61 (April, 1921). Ed.

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- 3, 4. ANDREA DEL SARTO. Study for St. John the Baptist, and (*Reverse*) Studies of Hands.
5. ANDREA DEL SARTO. Head of a Boy.
6. MICHELANGELO. Torso of a Man.
7. CORREGGIO. Study of a Putto.
8. LUINI. Portrait of a Lady (probably Ippolita Sforza).
9. TITIAN. Landscape with a Faun.
10. G. B. TIEPOLO. Study of a Gateway leading into a Yard.
11. MEMLING. Portrait of a Man.
12. PIETER BRUEGEL THE ELDER. The Kermesse at Hoboken.
13. RUBENS. Three Studies of Men's Heads.
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15. REMBRANDT. Christ before Caiaphas.
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18. CLAUDE. The Palazzo Chigi at Ariccia.
19. GOYA. Anglers under a Rock.
20. ALEXANDER COZENS. Landscape with a Bridge.

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